

THE  
CATALOGUE  
OF  
A SMALL BUT SUPERB SELECTION  
OF

Important Paintings,  
OF THE VERY FIRST DISTINCTION AND QUALITY,

*The Renowned Works of*  
LEONARDO DA VINCI,

MICHAEL ANGELO BUONAROTI,

DOMENICHINO,

ANDREA SACCHI,

HANS HOLBEIN,

VENUSTI,

PARMEGIANO,

MURILLO,

Sir PETER PAUL RUBENS,

&c. &c. &c.

Which  
WILL BE SOLD BY AUCTION,

By Peter Cole,

AT

Mr. SQUIBB'S Great Room, Saville Passage, Saville Row,

On SATURDAY, JUNE the 11th, 1808,

AT TWO O'CLOCK PRECISELY.

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May be Viewed Two Days preceding the Sale, and Catalogues had at the Room, and of  
Mr. COXE, N<sup>o</sup>. 33, Throgmorton Street.

July 7 1808  
Spence  
June 11  
1808

LAPE5-D5396

## Conditions of Sale.

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- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots to be put up again and refold.
  - II. That no Person advance less than one Shilling under one Pound; above one Pound and under five, two Shillings; above five Pounds, three Shillings; and so on in Proportion.
  - III That the Purchasers give in their Names and Places of Abode, if required, and pay down immediately a proportionate Part of the Purchase Money, after the rate of Twenty Pounds per Cent. and the Remainder on or before the Delivery of the Lots Purchased.
  - IV. That the Lots shall be absolutely taken away within Two Days after the Sale, with all Faults, by whomsoever they were painted, and under any and every Description, at the Expence of the Purchasers.
- And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: the Lot or Lots uncleared after the Time limited shall be re-fold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all Charges, be made good by the Defaulter at the present Sale.

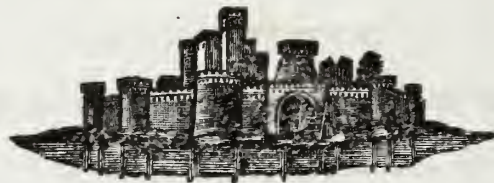
# Advertisement.

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**I**T is to be hoped, that it may be said without presumption, that on the slightest examination, the Pictures enumerated in this Catalogue, will discover themselves to be of that Description and Quality, to entitle them to be ranked in the first Order of Art, and to be admitted in the first and most distinguished Collections in the Kingdom, claiming the Palm of Pre-eminence for Perfection and Value.

In presenting them before the Public under this appropriate description, it surely can not be deemed improper to impress upon the minds of those Noblemen and Gentlemen who are acquainted with and admire the Art of Painting, in its most elevated Forms, that Pictures of this high Class are every day becoming more difficult to obtain, and that once placed on the Walls of the Opulent and  
Intelligent

Intelligent Cognoscenti, no price it is to be presumed will be able hereafter to withdraw them out of their possession, as it is naturally to be expected that they will be transmitted by Will to their descendants, as Heir-Looms to their Families, and an honorable and convincing proof of the Taste and Judgement of the Selector.





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## CATALOGUE,

&c. &c. &c.

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SATURDAY, JUNE the 11th, 1808.

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### *Drawings.*

- 1 RUBENS — **A** Drawing, framed, and with plate glass, a single figure of a Female, being the design for Helena Forman's portrait, with her hand and arm evidently extended as if upholding her Child by leading strings
- 2 DITTO — Ditto, his own Portrait, when a very young man
- 3 DITTO — Ditto, the Original design for the Doctor's of the Church
- 4 DITTO — Ditto, the Emperor Constantine praying to the great Creator and God of Battles to crown his arms with victory
- 5 DITTO — Ditto, a spirited sketch of two Horses and Figures —accomplished with all his usual energy



## PAINTINGS.

- 6 RUBENS — A spirited Sketch of Constantine kneeling before the Cross
- 7 DITTO — Constantine receiving the sacred Banner.
- 8 DITTO — Constantine crowned by Fame, with Armorial Trophies in the Back Ground.
- 9 DITTO — An Allegorical representation of Constantine receiving under the influence of the cross, authority over the Earth and Ocean.
- 10 DITTO — The Battle of Licinnius. A picture of uncommon energy and vivacity of composition—a most animated description of one of the famous battles fought under the auspices of the Emperor Constantine, exemplifying throughout the whole performance all the powers and spirit of this great Master's Pencil.
- 11 VENUSTI *Michael Angelo's Buonaroti's Dream*, describing the Vices to which frail Man is subject, the design by *Michael Angelo* though painted by *Venusti*.
- 12 MURILLO The Assumption of the Virgin, a pure Cabinet Picture of this great Master, admirably accomplished throughout, and the tone of Coloring delightfully transparent and delicate—the Angels perfectly buoyant in the Clouds.
- 13 LEONARDO  
DA VINCI Portrait of *Francis I.* of France, a capital representation of that gallant and honorable Monarch, the Rival of Charles the Fifth, contemporary of Henry VIII. and Pride of the Kingdom he governed—it is no wonder that *Leonardo da Vinci* should have displayed all his Art in delineating the Portrait of his Royal Friend and Patron.

- 14 ANDREA SACCHI — St. Bruno holding a Crucifix, great expression of Piety and Concern pervades this interesting Performance, the hands are beautifully managed and the whole Character is singularly impressive—*capital*
- 15 RUBENS — The Doctors of the Church, a sketch, equal to a finished Picture for Effect, Expression, and Color.
- 16 HOLBEIN — The Portrait of Mary, Queen of England, and Wife of Philip II. on pannel, in the best manner of the Master.
- 17 DOMENICHINO St. Cecilia, an admirable Performance, painted for the Cardinal Sausi, recently brought into this Country and is in most perfect preservation, equal to any of the Works of this esteemed Painter—the attention and admiration of the Angel contemplating the countenance of the Saint as she is singing, is in perfect Character and adds interest to the Subject.
- 18 PARMEGIANO The Marriage of St. Catharine from the *Orleans* Collection, a beautiful Specimen of the Master: Enchantment is in every part
- 19 MICHAEL ANGELO BUONAROTI The Virgin supporting the Saviour with two attendant Angels, from the private Chapel of the Pope: It was painted by *Michael Angelo*, for *Pope Clement VII.* There is a sublime expression throughout mingled with feeling, which none but a great Master could accomplish—Elegance of Drawing and perfect Knowledge of Anatomy displays itself in the Figure of our Saviour; and the marking of the Muscles about the Arms and Shoulders of the Angels, equally evince the great Science of this unrivalled Painter—it is a Master Piece of perfection and sweetly colored.

20 LEONARDO DA  
VINCI

The Divine Christ in the Personification of the Second Person of the Trinity—The Son of God represented (in an Allegorical allusion) as in the Act of creating the Universe—The Globe in the left hand describing the Ptolemaic Hypothesis, which was the prevailing System acknowledged in the Painters Time—This extraordinarily excellent Picture was painted for *Francis I.* in whose Arms *Leonardo* expired.

*Publius Lentulus* presiding in *Judea*, in the Reign of the Emperor *Tiberius*, transmitted the following Epistle to the Senate of Rome.

“ There appeared in these our days a man of great virtue called JESUS CHRIST, who is yet living amongst us, and of the people is accepted for a Prophet, but his own Disciples call him the SON OF GOD; he raiseth the dead, and cureth all manner of diseases; a man of stature somewhat tall, and comely, with a very reverend countenance, such as the beholders may both fear and love; his hair is of the colour of a chefnut full ripe, and plain almost down to his ears, but from the ears downward, somewhat curled, and more orient of colour, waving about his shoulders; in the midst of his head goeth a seam, or partition of his hair, after the manner of the Nazarites: his forehead very plain and smooth; his face without spot or wrinkle, beautified with a comely red; his nose and mouth so formed, that nothing can be reprehended; his beard somewhat thick, agreeable in colour to the hair of his head, not of any great length, but forked in the midst; of an innocent look, his eyes grey, clear, and quick: in reproving, he is severe; in admonishing, courteous and fair spoken; pleasant in speech, mixt with gravity; it cannot be remembered that any have seen him laugh, but many have seen him weep; in proportion of body well shaped and straight; his hands and arms very delectable to behold; in speaking, very temperate, modest and wise; a man for his singular beauty, exceeding the children of men.”



The wonderfully transcendent abilities of the Painter has evidently been called into the fullness of exertion, by the extraordinary and forcible description of the writer—Lentulus the Heathen seems to have been inspired with the Subject; and if ever the Art of Painting was more than congenial with literary description, the palette and pencil have in this instance shewn powers that could only emanate from a superior mind, brought into Action by it for the most sublime of purposes, the representation of the Divine Saviour; not as the Man of Sorrow and acquainted with Grief, *but as the sublime Creator of the World, decorated with all the Majesty of beauty and animated by apparent solicitude for the welfare of Mankind before the fall.*—Art stands challenged in this sublime Performance; it cannot be surpassed.

F I N I S.



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SPECIAL ILAP  
AUCTION 85-D  
CATALOG 5996  
1808  
JUNE 11  
LOCO

ALL INFORMATION  
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HEREIN IS UNCLASSIFIED  
DATE 10/1/01 BY 60322 UCBAW